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Of the nine Persian stories which complete the volume, the first, "The Three Deceitful Women," is one of the most popular in the whole range of Oriental tales, and has numberless parallels in the West. Additional references to those given by Mr. Clouston may be found in an article by F. Liebrecht in the "Germania," xxi. 385, republished in "Zur Volkskunde," p. 124.

Mr. Clouston's interesting volume is privately printed, and the few remaining copies may be had of W. Hodge & Co., 26 Bothwell Street, Glasgow. Three hundred copies were published at ten shillings and sixpence, and fifty numbered copies on large paper, at one guinea.

T. F. C.

CANTI POPOLARI DEL PIEMONTE, pubblicati da CONSTANTINO NIGRA.
Turin: E. Loescher. 1888. 8vo, pp. xl, 596.

CANTI E RACCONTI DEL POPOLO ITALIANO, pubblicati per cura di D. COMPARETTI ed A. D'ANCONA. Vol. viii. CANTI POPOLARI DELLA MONTAGNA LUCCHESA, raccolti e annotati da GIOVANNI GIANNINI. Turin: E. Loescher. 1889. 8vo, pp. lii, 334.

In no country has greater care been bestowed of late years upon the preservation of popular literature than in Italy. The vast collections of Dr. Giuseppe Pitrè, of Palermo, and the "Canti e Racconti del Popolo Italiano," edited by Comparetti and D'Ancona, are models of scientific research. From an early date, the remarkable lyrical poetry of the people was a favorite subject of study at home and abroad, and the Italian *rispetti* (*strambotti*) and *stornelli* (incorrectly termed *ritornelli* by some foreign collectors) are well known from German and English translations. These two classes of popular poetry are purely lyrical, and for a long time it seemed that Italy had nothing to place by the side of the ballads of other countries. In 1855, however, the collection of Marcoaldi ("Canti popolari inediti umbri, liguri, picini, piemontesi, latini," Genoa) revealed the presence of a considerable number of interesting ballads in the north of Italy. Since that time, ballads have been found sporadically in the centre and south of the country, but they are evidently indigenous only in Upper Italy, and have spread thence to the rest of the kingdom. The many interesting problems suggested by this fact were first discussed by C. Nigra, the accomplished Italian diplomat, for many years ambassador to England, in the "Romania" for 1876. This remarkable article was intended as an introduction to a collection of Piedmontese ballads, which had already been partly published in the "Rivista Contemporanea" (Turin, 1858-63). This periodical was practically inaccessible to scholars outside of Italy, and the separate and complete edition of Nigra's collection has been anxiously awaited for over twenty-five years. It has appeared at last in a worthy typographical form, and, it may be said at once, has more than fulfilled the high expectations formed of it.

The introduction is, with slight changes, the same that appeared in the "Romania" thirteen years ago, and is too well known to be discussed in detail now. The results of Nigra's researches may, however, be briefly

alluded to here. The popular poetry of Italy falls into two classes, — lyrical (*rispetti* and *stornelli*) and narrative (usually termed *canzoni*). The former consist of one strophe of the same metre (except in the case of the first short verse of the *stornello* and the short verse *ritornello*, sung by way of refrain at the middle or end of the *stornello*, *rispetto*, or *canzone*) ; endecasylabic, with rhyme. The character of this poetry is amabœan, lyrical and subjective, not uninfluenced by cultivated poetry, and having its source in the ancient pastoral (alternate) song of Italy. It is thus entirely Italian in its origin. One other feature demands special mention. The tonic accent of language of this lyrical poetry is (with rare exceptions) on the penultimate syllable. On the other hand, the narrative poetry of Italy consists of several strophes in various metres, with partly assonant and partly consonant rhyme, not amabœan, narrative, objective, uninfluenced by cultivated poetry, and of a different origin from the former class. The accent of the language of this narrative poetry is generally on the ultimate syllable. Now it is a fact that the lyrical poetry prevails in the centre and south of Italy and the narrative in the north, and the peculiarity in regard to the tonic accent is precisely what distinguishes the dialects of North Italy from those of the South. This distinction rests, according to Nigra, upon the difference of race. The ethnic basis of North Italy is the Celtic, that of South Italy, Latin (Italic). These same peculiarities of language and popular poetry are found among the other Romance peoples having a Celtic substratum, *i. e.* Northern Italy, Provence, France, Romance Switzerland, Walloon Belgium, Catalonia, Valencia, and Gallician Portugal. In all these countries the distinguishing feature of the language is the predominance of endings accented on the last syllable. These countries, according to Nigra, constitute not only a linguistic, but also a poetic unity, — so far as the poetry of the people is concerned. In other words, the popular poetry of these countries is in the main the same, not only in contents, but also in form. This leads Nigra to examine the interesting question of the birthplace of the various ballads, and the mode of their transmission from country to country. We cannot dwell here upon this point, or examine in detail Nigra's hypothesis that the majority of the Celto-Romance ballads had their origin in Provence, although many arose in other countries and were transmitted from land to land. That some ballads are of local origin cannot be denied, and in some cases is shown by the subject itself ; but Nigra, in our opinion, does not give sufficient weight to the probability that ballads as to their contents are nothing more than versified folk-tales, and their similarity is not necessarily due to transmission. Still more doubtful, it seems to us, is the hypothesis of the Provençal origin of the majority of Celto-Romance ballads. That there was in Provence from the earliest times a popular poetry by the side of the artificial poetry of the Troubadours cannot be denied ; but that this popular poetry was of a predominating epic nature seems to us very unlikely.

Perhaps the most interesting pages of the introduction are those (xxxiv.—xxxvi.) in which Nigra discusses the formative epoch of the ballads. Except for the historical ones, this is only a matter of conjecture. The same is true also of the period of transmission. Here again, we think, Nigra is too

much under the influence of his hypothesis of an early French and Provençal origin. Even the supposed historical character of some of the ballads (the famous *Donna Lombarda*, and *La Sorella vendicata*, for example), it seems to us, may be explained on a theory analogous to that of popular tales. However, this is not the place to discuss this difficult point, and we must be content to wait until Professor Child's treatise on the ballad in general lays the foundation for a critical study of the whole subject.

The remainder of Nigra's book must be briefly dismissed. The texts are given with the utmost exactness, the first and most important version being accompanied by an Italian translation. Then follow the variants and the notes upon the origin and diffusion of the ballad. Too much praise cannot be bestowed upon these notes, which sometimes, as in the case of the two ballads mentioned above, assume the character of historical disquisitions. The student of comparative literature will find a mine of information in this part of Nigra's work. An extensive glossary of the dialectic forms of the text concludes a book which is remarkable in all respects, and worthy to be ranked with the monumental labor of our own Child.

We have left ourselves but little space to notice the latest volume of the "Canti e Racconti del Popolo Italiano," devoted to the popular poetry of the mountainous district of Lucca. This volume has all the merits of the others of the series in the way of bibliographical and comparative notes. The contents consist of the usual *stornelli* and *rispetti* and a large number of ballads (*storie e canzoni*), which are to be added to those mentioned in Nigra's notes. These ballads confirm by their form (frequency of tonic accent upon ultimate syllable, contrary to the usual accent of the Lucca dialect upon the penultimate) Nigra's theory of the North Italian origin of the ballad. Otherwise Giannini's collection presents no novel features, but is an additional proof of the extraordinary capacity of the Italian people for poetic expression. The *rispetti* and *stornelli* are full of gems of poetry, and the possibility of their ultimate literary origin does not at all impair the fact of their present popularity.

T. F. C.

LES CONTES D'ANIMAUX DANS LES ROMANS DU RENARD. Par HENRY CARNOY. (Paris.) Aux Bureaux de la Tradition, 33 Rue Vavin. 1889. 12mo, pp. xi, 106.

This little work forms the first volume of a collection entitled "Collection Internationale de la Tradition," under the charge of MM. ÉMILE BLÉMONT and HENRY CARNOY, editors of the monthly journal "La Tradition." The design of the author is to give a brief synopsis of the episodes of the "Romans du Renard" of the twelfth and thirteenth centuries. The several romances, "Reinardus," "Reineke," "Roman de Renart," "Couronnement de Renart," "Renart le Nouvel," "Renard le Contrefait," are exhibited in six chapters, a separate section being devoted to each adventure. An account of editions of the various romances is prefixed under the title of "Notes sur les Romans du Renard;" while in a brief